

Darlene SCHUBERT

**Performance Practice in the
Kleine geistliche Konzerte
of Heinrich Schütz.**

THE UNIVERSITY OF ALBERTA
DEPARTMENT OF MUSIC

The undersigned certify that they have read, and
recommend to the Department of Music, for acceptance,
an essay entitled Performance Practice in the Kleine
geistliche Konzerte (1636, 1639) of Heinrich Schütz.

Submitted by Darlene Schubert

in partial fulfillment of the requirements for the
degree of Master of Music.

Brian L. Harris
Supervisor

Catherine Nolan
Second Reader

Date

May 22, 1990.

Performance Practice in the *Kleine geistliche Konzerte* (1636, 1639)
of
Heinrich Schütz.

By Darlene Schubert.
Advised by Dr. B. Harris
A paper submitted in partial
fulfillment of a Master of Music
Degree, University of Alberta.
Submitted April 1990.

- 900011

TITLE: Performance Practice in the Kleine geistliche Konzerte (1636, 1639) of Heinrich Schütz.

OUTLINE:

A. Introduction

- (1) Late Sixteenth Century Italian influences, especially Venetian (Gabrieli and Monteverdi),
- (2) Influences of contemporary thought in social, economical, and musical matters.

B. Historically informed performance of Schütz's music with emphasis on vocal techniques

(1) Sources for Interpretation:

- a. Historical Treatises, especially Christoph Bernhard;
- b. Historical vocal techniques; and,
- c. External and internal evidence extracted from the music itself.

- (2) Schütz's specifications and directions for the performance of his works.

C. Application of the above sources to the performance of the Kleine geistliche Konzerte, books I and II

- (1) Disposition of singers and instrumental forces,
- (2) Vocal style:
 - a. Ornamentation, articulation, notation, rhythm, and phrasing; and,
 - b. Expression, general dramatic character, symbolism, and textual interpretation.

D. Conclusion

- (1) Early revival of interest in Schütz's music (beginning one hundred and fifty years or so after his death), and the key figures involved (Carl von Winterfeld, Philipp and Friedrich Spitta, Julius Smend, and Hans Heinrich Eggebrecht),
- (2) Modern performance editions and the "new" complete works,
- (3) New directions research may take in the future.

Heinrich Schütz (1585-1672) was one of the greatest German composers of the seventeenth century. He received most of his musical training from the local (Weissenfels) church kantor, Georg Weber (d.1597) and the church organist Heinrich Colander, and he “learned in a short time to sing securely and very well with particular grace.”¹ After graduating from the University of Marburg in 1608, Schütz set out to pursue a career as a composer. In 1617, he was appointed musical director and organist at the Saxon court in Dresden, and it was here that he launched his career as a full-fledged composer.² Although he remained at the Saxon court most of his musical life, he travelled to many other courts and countries as a visiting musician and composer, in order to observe the development of a variety of styles and to study with other composers, specifically the famed Italians, Giovanni Gabrieli (1557-1612) and Claudio Monteverdi (1567-1643).

Gabrieli was the teacher of that time primarily responsible for luring talented, young composers to Venice. Schütz studied with him from 1609 to 1612, at which time Gabrieli was able to influence Schütz with his compositions in at least two main areas: church music for many voices, and madrigals. Schütz must certainly have rejoiced in these entirely new vistas which opened before him and in this vivid stimulus to his imagination. Schütz learned the art of sixteenth-century polyphony, the technique of interplay between polychoral and instrumental passages and solo and concerted sections, and the use of homophonic elements. Gabrieli, as a master of polychoral techniques, helped Schütz establish these techniques, but Schütz also maintained his own musical language of more

¹ Joshua Rifkin, et al., “Heinrich Schütz,” *The New Grove Dictionary of Music and Musicians* (London: MacMillan Publishers Ltd., 1980): 2.

² Most biographical information for this paper was extracted from the following sources: H.J. Moser, *Heinrich Schütz: His Life and Work* (St. Louis: Concordia, 1959); J. Rifkin, et al., *The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann* (New York: W.W. Norton and Co., Inc., 1985); and, J. Rifkin, et al., “Heinrich Schütz,” *The New Grove Dictionary of Music and Musicians*.



Digitized by the Internet Archive
in 2017 with funding from
University of Alberta Libraries

<https://archive.org/details/schubert1990>

traditional modes of composition--particularly the mature vocal polyphony of the Netherlands school.

It was from his grounding in traditional counterpoint that Schütz learned the delicate control of imitative writing which was to be fundamental to his musical expression, ... and it was his experience in all the major forms of sacred polyphony that gave him the power to sustain dynamic continuity over extended musical paragraphs, using characteristic devices of unity and contrast to produce integrated structures.³

From Gabrieli Schütz learned how to achieve tonal contrast through the modification of the *cori spezzati* (divided choirs) technique in order to find additional ways to contrast sonorities and styles. For example, he varies the basso continuo to differentiate between the solo sections and the tutti sections.

Schütz visited Italy again in 1628, and remained there a year to observe first-hand the development of music in that country, particularly in the works of Monteverdi, with whom he studied. He learned the importance of expression in Florentine monody, especially dramatic monody, and the main function of music as giving life to every nuance of the word--known as word-painting or text-illustration.

For Schütz, the blending of styles was essentially a two-way process, and his work on either side of the stylistic divide involved a balanced fusion of elements which are conventionally regarded as "traditional" and "progressive." He composed in both the *prima prattica* and *seconda prattica*.⁴ Through the combination of these Italian musical techniques and through his deep-rooted understanding of contemporary thought--humanistic, religious, and musical--Schütz became

³ Basil Smallman, *The Music of Heinrich Schütz* (Leeds, England: Mayflower Enterprises, 1985): 13.

⁴ The terms *prima prattica* and *seconda prattica* were used in the early seventeenth century to distinguish the traditional style of unaccompanied vocal polyphony from the modern style, cultivated initially by Monteverdi, which involved voices and/or instruments with continuo accompaniment, and novel methods of using melody, rhythm, and harmony to enhance text-expression.

... a great word-painter; a master of all the secrets of rhythm and syncopation; a “modern” chromaticist and harmonist; an expert of linear polyphony, of Venetian polychoral writing, of Florentine monody, of the Italian Madrigal, of the old German Lied, and many effects of the Baroque period.⁵

Thus, his works are imbued with the spirit of modernism and the novelty of outward modes of expression, while remaining infused with the techniques of imitative counterpoint and other “language” characteristics of traditional origin. It is important, therefore, to remain constantly aware of Schütz's entire musical language in an attempt to produce the most “historically-informed” performance of his works.

The three main styles evident in Schütz's compositions are the motet style, the concerted style, and the *Historia* style. In the motet style, the full vocal ensembles are treated in fugal imitative polyphony contrasted with passages of chordal homophony. Each short section of polyphony is usually linked to its successor by means of overlapping entries at the cadence to give a sense of relative continuity. Contrast also occurs through changes in metre and through multiplicity of themes. The concerto style is rather different; the emphasis is upon the rich variety of resources available, particularly when instruments and voices are combined. Strong contrasts are achieved by alternation of metre, texture, vocal style, tonality, and scoring. Examples of the types of change most frequently encountered are from duple to triple metre; from contrapuntal to homophonic texture; from declamatory vocal style to aria; from major to minor tonalities; and, from instrumental to vocal ensemble or solo. The *Historia* style, in contrast, involves special structural characteristics because of the peculiar literary and dramatic bases. The main feature is the use of narrative presentation for solo voice.

Although these three styles are most often used to unify complete collections--*Psalmen Davids* (Psalms of David), *Symphoniae Sacrae* (Sacred Symphonies), *Kleine geistliche Konzerte* (Small Sacred Concertos), *Geistliche Chormusik* (Sacred Choral

⁵ Hans Joachim Moser, *Heinrich Schütz: His Life and Work*, translated by C.F. Pflattlicher (St. Louis: Concordia, 1959): 13.

Music)--the compositional devices unique to each style are also incorporated in individual works. For the purpose of this study emphasis will be placed on the concerto style of the *Kleine geistliche Konzerte* of 1636 and 1639, and the performance techniques of these pieces.

In the *Kleine geistliche Konzerte*, Schütz made a transition from the polychoral techniques of his first collection, *Psalmen Davids*, 1619, to a more reduced means of expression in the development of the concerto style. The *Kleine geistliche Konzerte* were created during the privations of the Thirty Years' War.⁶ Because of the limitation of means caused by the War, Schütz was forced to abandon obbligato instruments and limit the part-writing. The collection contains 56 concertos in German and Latin based on texts drawn from three principal sources: the Bible (Psalms, Gospels, and Epistles); the liturgy (Introits, Graduals, and Responsories); and, traditional hymn stanzas. The concertos are scored for one to five solo voices with basso continuo. In the preface, Schütz mentions the organ as the keyboard instrument, but the use of other keyboard or plucked instruments is possible.

Each concerto unites the deep emotion of Italian monody with the strict syllabic style of German polyphony. Schütz's monodies in this collection are particularly interesting because they are based on two distinct styles. The first of these is the recitative style, or *stylus oratorius* (oratorical style) as he called it, which departs from the typical theatrical recitative of this time through more consistently active bass lines and in the flowing melodies and structural coherence of the solo voice. The second is the so-called *stile concitato* (excited style), which pertains to the use of musical figuration, diminution, and ornamentation in correspondence to human emotions. The *stile concitato* grew from the "Doctrine of the Affections," a concept central to the performance practice

⁶ "Beginning as a holy war between German Catholics and Protestants in 1618, [the Thirty Years' War] developed into a general European conflict in which Catholics fought Catholics and Protestants fought Protestants before it was over in 1648." See Claude V. Palisca, *Baroque Music*, 2nd ed. (New Jersey: Prentice-Hall, Inc., 1981): 108.

of the period, and specifying that the principal aim of music was to arouse the “affections” (love, hate, joy, anger, fear, etc.). In performing these works, a performer must present the word-painting with intensity through the use of embellishments, which should be sung with a certain degree of emotion. But also,

On the other hand, [the performer] should not inject at random subjective feelings into a piece. Interpretation must bring to the listener musical thoughts and emotions contained in the piece.⁷

This “illustrative” technique is fundamental to Schütz's musical language and appears in various ways. The illustration may be “literal,” in that it provides direct aural or visual images of the object or activity being described. An example of such illustration is the representation of certain words, like “spirit” or “heaven,” by rising or descending passages in the music. More commonly, however, illustration is of a metaphorical nature:

Taken by itself a musical figure can readily invoke a host of vague, and unrelated, pictorial associations, but once it is joined by the words in context, it may spring to life, as it was fashioned precisely for its poetic purpose. Clearly it is not simply the vivid character of the musical pattern, but rather the fusion of text and music which initiates the appropriate imaginative response in the listener's mind.⁸

Vivid text-illustration can result from the special treatment of rhythm, melody, and harmony, a particularly vital role being played by various forms of dissonance treatment and chromaticism. The choice of key or elements of the modal system can fulfill an expressive function in order to capture the mood of the text.

The free treatment of dissonance, “accented” singing, and the art of diminution were practiced in Italy during the mid-sixteenth century for expression and embellishment. Although Schütz provided vivid word-painting through the use of these

⁷ Gotthold Frotscher, *Performance Practices of Early Music* (New York: Heinrichshofen Edition, 1981): 73.

⁸ Smallman, *The Music of Heinrich Schütz*, p.31.

devices in his musical settings, seldom did he indicate any form of improvised vocal ornamentation or embellishment through added signs. However, evidence suggests that performance practice of that era included additions. A number of German musicians, including Johann Hermann Schein (1586-1630), Michael Praetorius (1571-1621), and Schütz's pupil, Christoph Bernhard (1627-92), attempted to formulate a detailed rationale for the performance practice of vocal pieces, drawing elaborate comparisons with the rules applicable to classical rhetoric. Of particular importance is Bernhard's *Tractatus Compositionis Augmentatus* (An Extended Treatise on Composition), written about 1660.⁹ Numerous examples of Bernhard's ideas are to be found in the *Kleine geistliche Konzerte*.

In his treatise, Bernhard deals with both theoretical and practical means of expressing the text, as well as categorizing types of compositions according to the use of *Figuren* (figures).¹⁰ The main thrust of Bernhard's argument is contained in the section entitled "Von der Singe-Kunst oder Manier" (On the Art of Singing or *Manier*). Here, *Manier* refers to a certain artistic style which concentrates on both preserving and changing the written notes. When preserving the notes, consideration of the text is as important as the notes themselves. Preservation of the notes is referred to as *cantar sodo* (alla romana); with text taken into account, it is called *cantar d'affetto* (alla napolitana). The alteration of notes is called *cantar passagiato* (alla lambarda).

The devices common to *cantar sodo* are as follows:¹¹

⁹ The treatise, left by the author in manuscript, is transcribed in Joseph Müller-Blattau, *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 2nd ed. (Kassel: Bärenreiter, 1963), and is translated into English in Walter Hilse, "The Treatises of Christoph Bernhard," *The Music Forum*, 3 (1973): 13-196.

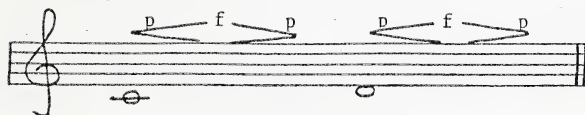
¹⁰ The categories provided by Bernhard are the *stilus gravis* (grave style), for church music; the *stilus luxurians communis* (common luxuriant style), for church and chamber vocal and instrumental works; and, the *stilus luxurians theatralis*, the recitative style for dramatic music.

¹¹ The examples of refinements that follow are from Hilse, "The Treatises of Christoph Bernhard."

a) *fermo*--the maintenance of a steady voice required on all notes, except where a *trillo* or *ardire* is applied;

b) *forte* and *piano*--the use of *piano* at the beginning, *forte* in the middle, and *piano* once again at the end [Example 1];

Ex.1.



c) *trillo*--the gradual, yet short reiteration of a note formed in the throat, most often indicated by a "t" (may be applied on any long, sustained note)¹² [Example 2];

Ex.2.



d) *accento*--a little refinement, usually an appoggiatura, employed on descending notes, repeated notes, and closing notes, most often on long syllables of words [Example 3];¹³

Ex.3.

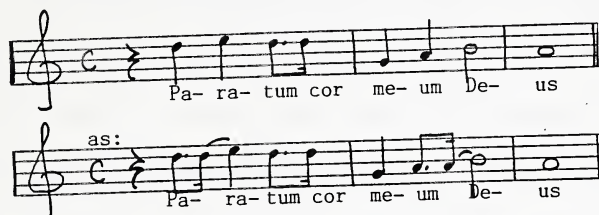


¹² "[The *trillo*] is like a spice which, when employed moderately, adds to the attractiveness of a dish, but if used in excess can indeed spoil it." See *ibid.*: 16.

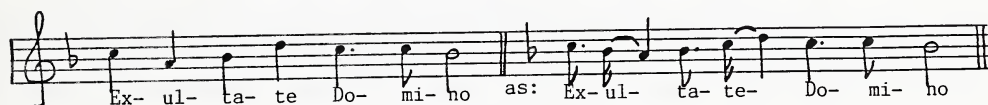
¹³ George J. Bülow, "Vocal Ornamentation in the Sacred Music of the Schütz Era," *American Choral Review* 24 (April-July 1982): 9.

e) *anticipazione della syllaba*--a syllable belonging to a following note placed together with the preceding one, most common when a note lies a step higher or lower than the preceding note, as in Example 4, or sometimes as an ornamental note filling in the leap of a third, as in Example 4a;

Ex.4.

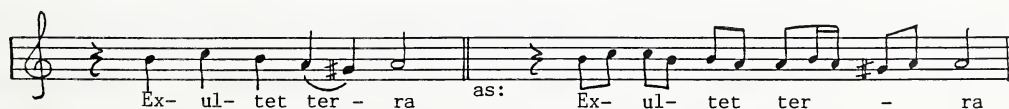


Ex.4a.



f) *anticipazione della nota*--a refinement in which a note following is anticipated by a preceding note [Example 5];

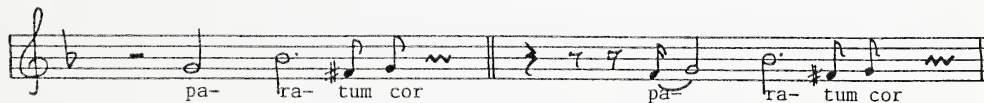
Ex.5.



g) *cercar della nota*--"to find the note"--a device employed at the beginning of a piece or within a vocal line; at the beginning, one starts a semitone under the note and

draws the voice up smoothly (in the vocal line, this is similar to the *accento*) [Example 6];¹⁴

Ex.6.



h) *ardire, tremolo, gruppò*--legato trills or quivering performed on the last note of a close, but never on the last note of a piece, which is called the Final Note.

The refinements of the above style may be employed by all musicians--instrumentalists and singers. The *cantar d'affetto* is a style meant only for singers, as they alone are confronted with the text. Thus, the singer must regulate his/her vocal production in accordance with the words, paying close attention to their meaning. The words suggest what affects should be elicited. In "joy," "anger," and similarly strong affects, the voice must present strength and valiance, but the notes must not be decorated in special ways. For "sorrow," "gentleness," and similar words it is better to employ a milder voice and to employ the refinements of *Manier*. The third style, called *cantar passagiato*, is a type of singing wherein one does not adhere to the designated notes, but changes them either through diminution or *colorature*. In diminution, one divides the written notes into shorter note values which preserve the measure, keeping in mind passages should be short, the variations should not venture too high or too low and especially not out of the natural tonal scheme, and uncomfortable leaps and difficult intervals must be avoided. *Colorature* are runs which are not bound to the measure, but must be used only at chief closes, not too often, and in variation [Example 7].

¹⁴ Ibid.: 10.

Ex.7.



In the bass, no rapid passages or *colorature* should be employed, except for those which are indicated by the composer. Other voices, however, should introduce diminutions in such a way as not to lose the musical affect.

In conclusion, Bernhard writes:

A singer would not raise his[her] voice in connection with the affect of humility or love; nor let it fall several tones when anger is to be shown. In the recitative style, one should take care that the voice is raised in moments of anger, and to the contrary dropped in moments of grief. Pain makes it pause; impatience hastens it. Happiness enlivens it. Desire emboldens it. Love renders it alert. Bashfulness holds it back. Hope strengthens it. Despair diminishes it. Fear keeps it down. Danger is fled with screams.¹⁵

The devices listed above prevade the *Kleine geistliche Konzerte*. Perhaps the most advanced pieces stylistically are the solo pieces placed at the beginning of each part of the collection. The usual style for these solos is a mixture of recitative and *arioso*--“Eile mich Gott, zu erretten” (Make haste, O God, to deliver me), BWV 282,¹⁶ is even marked “In Stylo Oratorio.” It recognizes a freely declamatory style, and it is the natural colour and rhythm of the words which determine the nature of the music. The most obvious unifying device is sequential repetition which, coinciding with text repetition, may produce a powerful emotional form of expression, for example, the rising passage of “hoch gelobt” (greatly praised) and “mein Gott” (my God) to the climax of the recitative and the *arioso*, respectively [Example 8].

¹⁵ Hilse, “The Treatises”: 24.

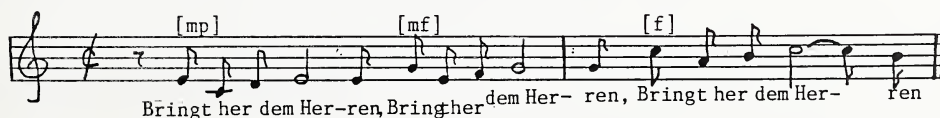
¹⁶ Heinrich Schütz, *Neue Ausgabe sämtlicher Werke*, edited by Wilhelm Ehmann and Hans Hoffmann (Kassel: Bärenreiter, 1963): vol.X; 1.

Ex.8.



Unlike this piece, where the basso continuo is but a foundation for the harmonic structure, “Bringt her dem Herren” (Give unto the Lord), SWV 283,¹⁷ is constructed so the bass, as in a duo, supplements the vocal line with imitation and complementary rhythm. The piece is scored for mezzo-soprano (male alto) with continuo, and the text is verses one and two of Psalm 29 with Alleluia, and Isaiah 6:3. This work provides many fine examples of word-painting and opportunities for improvised ornamentation. The first declamation, “Bringt her dem Herren,” is repeated three times in an ascending passage to express anticipation or command. No additional ornaments are necessary, but dynamic contrast at each repetition enhances the expressive character of the text [Example 9].

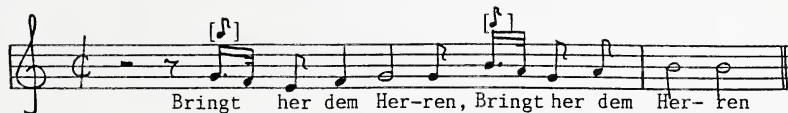
Ex.9.



On the following repetition of this phrase, however, simple alteration by an *anticipazione della syllaba* may be incorporated [Example 10].

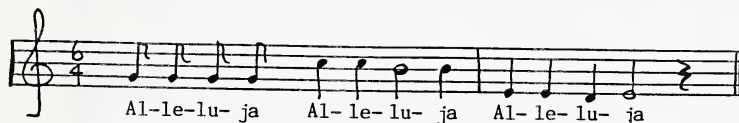
¹⁷ Ibid., vol.X: 8.

Ex.10.

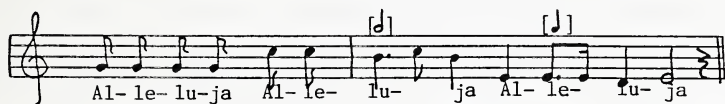


The Alleluia is written in 6/4 rather than 2/2, on repeated eight-notes depicting the excitement of “praise,” but variation of the second and third sections complements the first statement [Example 11].

Ex.11.



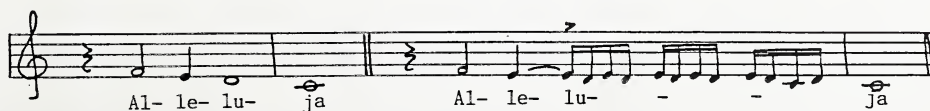
Repetition of statement with alteration:



Repetition of statement with another form of alteration:

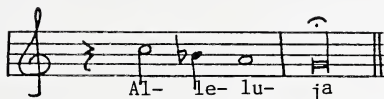


Second last Alleluia with added trill:



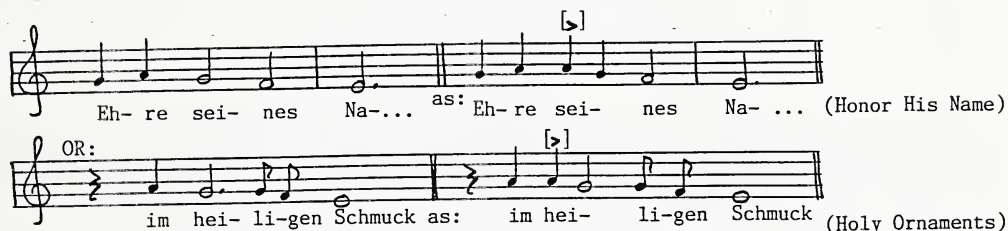
Although the trill is successful in the above passage, the final Alleluia may not call for an added ornament because of the already added dissonance [Example 12].

Ex.12.



The *accento* may be introduced in several places to add to the importance of the text [Example 13].

Ex.13.



At the ends of phrases, ornaments, particularly the cadential trill, should usually be added. In some cases, however, an added ornament may disrupt the text. For example, “Stärke” (strength) in bar five of the piece, written as two sustained whole notes, would “falter” with the addition of an ornament [Example 14].

Ex.14.



Pieces like “Bringt her dem Herren” and the soprano solo with continuo, “Ich will den Herren loben allezeit” (I will bless the Lord at all times), SWV 306,¹⁸ display a fluent melodic character, especially through florid melismas on important words such as

¹⁸ Ibid., vol.X: 4.

“Freude” (joy), “Herren” (Lord), and “lobsingen” (praise), which introduce variety and colour into the basically syllabic style of writing.

“O süßer, o freundlicher” (O sweet, O friendly), SWV 285,¹⁹ on the other hand, displays the greatest mastery of expressive declamation. It is tonally and harmonically adventurous: beginning in E-flat major, it reaches A minor and C major by the tenth bar. The emotional and melodic climax is displayed through heightened repetition and disjunct, rising melismatic phrases contrasting with smoother, conjunct falling passages [Example 15].

Ex.15.

0, 0, wie verlanget meiner See- len,

0, 0, wie verlanget meiner See- len nach dir
(O how my soul longs after thee)

Melodic ideas in these solo monodies are repeated and varied--extended, augmented, or syncopated--in the voice part. They may also, however, be imitated or anticipated in the basso continuo part, but it must only be improvised in a manner suitable to the vocal line.²⁰

In the duets of this collection, Schütz reverts to a contrapuntal style, writing passages of flowing counterpoint with interwoven voices, controlled dissonance, and a balance of phrases. Usually, where a pair of high voices are involved, the bass line takes little or no part in the imitative counterpoint, but simply supplies harmonic support.

¹⁹ Ibid., vol.X: 83.

²⁰ In the *Neue Ausgabe*, suggested embellishments are provided for the basso continuo part in the solo works.

However, in the duets for low voices, the bass line often doubles, or outlines, the lowest-lying vocal part and, therefore, takes some share in the imitative process.

The charming duet for two sopranos with continuo, “O lieber Herre Gott” (O dear God and Lord), SWV 287,²¹ is a fine example of Schütz's choice of structural forms in a contrapuntal writing style. The concerto is divided into three main sections. In the first part, the first soprano begins with a twelve-bar theme of three motifs which correspond to the three text statements: “O lieber Herre Gott,” “wekke uns auf dass wir bereit sein” (awaken us that we are prepared), and “wenn dein Sohn kommt” (when your Son comes). The second soprano enters with an almost exact repeat of the original theme. Over this statement, the first soprano decorates the line imitatively [Example 16].

Ex.16.

O lieber Herre Gott, wekke uns auf, daß wir bereit sein

wekke uns auf, daß wir bereit sein, wenn dein Sohn kommt, O

lieber Herre Gott, wekke uns auf, daß wir be- ...

Herre Gott, wekke uns auf, daß wir bereit sein,

The middle section changes to 3/2 metre with staggered entrances of the voices on “Ihn mit Freuden empfangen” (welcome Him with joy). Schütz appropriately repeats “mit Freude” (with joy) as well as the entire phrase several times for emphasis, allowing for

²¹ *Neue Ausgabe*, vol.X: 24.

added dynamic contrasts and vocal devices like the *accento* and the *anticipazione della syllaba* [Example 17].

Ex.17.

Example 17 shows a musical score for a vocal line and a basso continuo line. The key signature is B minor (one sharp, F#). The time signature is 3/2. The vocal line (treble clef) has lyrics: "ihn mit Freuden, mit Freuden, mit Freuden, mit Freuden, ...". The continuo line (bass clef) has lyrics: "ihn mit Freuden, mit Freuden, mit Freuden, mit Freuden, ...". Dynamic markings [mf] and [p] are present in both parts.

When adding notes to the above phrase, care must be taken to ensure unnecessary dissonance does not result. After a full cadence in B minor, the third section returns to duple metre and, surprisingly, to the key of A major. The lilting melody is treated in a variety of patterns, again expressing three main motifs in connection with the text: “Durch den selbigen deinen lieben Sohn” (through your dear Son), “Jesum Christum” (Jesus Christ), and “Amen” [Example 18].

Ex.18.

Example 18 shows a musical score for a single melodic line. The key signature is A major (two sharps, F# and C#). The time signature is 4/4. The lyrics are: "durch den sel-bi-gen dei-nen lie-ben Sohn, Je-sum Chri-stum, A-men.".

The continuo part remains quite chordal in texture, except in the final section, where dotted rhythms, syncopations, and even a few bars of melodic writing add to the character [Example 19].

Ex.19.

Ex.19 shows a musical score for two sopranos (S1, S2) and a continuo (Bc). The key signature is G major (one sharp). The time signature is common time (C). The score consists of four measures. The S1 part features a four-note descending figure in the first measure, followed by a trill in the final measure. The S2 part and Bc part provide harmonic support with various rhythmic patterns and accidentals.

The Christmas responsory, “Verbum caro factum est” (And the word was made flesh), SWV 314,²² also for two sopranos and continuo, provides a good illustration of Schütz's skill in variation and in the integration of motifs. In the opening section, two themes are presented: a four-note descending figure for “Verbum caro factum est” and the Alleluia in triple metre [Example 20].

Ex.20.

Ex.20 shows the opening of the Christmas responsory. The first staff is in G major, common time, and contains the lyrics: "Ver- bum ca- ro ver- bum ca- ro fa- ctum est,". The second staff is in 3/2 time and contains the lyrics: "Al-le-lu-ja, Al-le-lu- ja, Al-le-lu- ja, Al-le-lu- ja Al- le- lu- ja,".

These elements, in strikingly varied form, provide the thematic material for the entire piece.

²² Ibid., vol.XI: 63.

Much more stylistic variety is apparent among the three-, four-, and five-voice settings in the collection. In these larger settings, the addition of embellishment is more difficult, but not necessarily impossible. In the virtuosic setting of “Veni, sancte Spiritus” (Come, Holy Spirit), SWV 328,²³ however, it is rather difficult to expand upon the already florid passages. Scored for two sopranos and two tenors with continuo, the piece provides some vivid sections of illustrative music, as with:

... the darting semiquaver figuration, set in close imitation between the voices, with an almost reckless disregard of the resultant dissonances, being clearly intended to portray the “rushing mighty wind” from heaven and the “cloven tongues like as of fire,” which proclaimed the descent of the Holy Ghost at the first Pentecost.²⁴

Ex.21.

The musical score for Ex.21 is a four-part setting for two sopranos (S1, S2), two tenors (T1, T2), and a continuo (Bc). The notation is in G major (one sharp) and 4/4 time. The piece is characterized by rapid, imitative semiquaver passages in all parts. The lyrics 'ni' are written at the end of the vocal staves, indicating a melismatic section. The continuo line provides a harmonic foundation with a similar rhythmic pattern.

The piece continues in this manner of close imitation among the vocal melismatic lines. Any addition to these florid passages would only confuse the meaning of the text and the

²³ Ibid., vol.XI: 69.

²⁴ Smallman, *The Music of Heinrich Schütz*: 76.

musical intent of the piece. The more syllabic passages provide contrast to the florid lines, and therefore also should not include any added embellishment [Example 22].

Ex.22.

re-ple tu - o - rum cor- da fi- de- li- um cor- da fi-

re- ple tu- o - rum cor- da fi- de- li- um cor- da fi-

o- rum cor- da fi- de - li- um cor- da fi-

cor- da fi- de-

The suspensions in the above example remain in context by adding slight dissonance as in the preceding example. In the final “Alleluia” section, contrast is provided by the eighth-notes followed by quarter-notes on the repetition of “Alleluia.” The voices remain in close imitation until the final united statement [Example 23].

Ex.23.

Al- le- lu- ja, Al- le- lu- ja, ... Al- le- lu- ja, Al- le- lu- ja.

Al- le- lu- ja, Al- le- lu- ja, ... Al- le- lu- ja, Al- le- lu- ja.

Al- le- lu- ja, Al- le- lu- ja, Al- le- lu- ja, ... Al- le- lu- ja, Al- le- lu- ja.

Al- le- lu- ja, Al- le- lu- ja, Al- le- lu- ja.

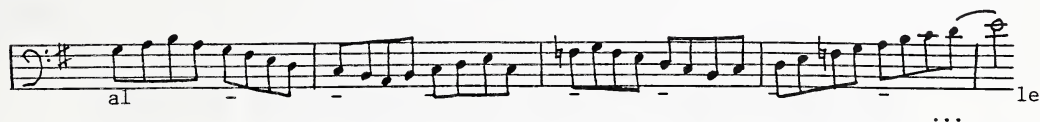
In such a closing, any additional ornamentation would diminish the triumphant “praise be to God.” Perhaps the only opportunity for embellishment would be in the continuo part. Under the florid passages, however, unnecessary dissonances would be hard to avoid, so improvisation should be minimal. In the syllabic passages, embellishment is more appropriate, but again, too much embellishment would destroy the intended contrast of these sections.

In the other extreme, the Advent hymn, “Nun komm, der Heiden Heiland” (Come, Redeemer of the world), SWV 301,²⁵ for SSBB, is a gravely ceremonial chorale setting. Schütz added the original text of the old hymn, *Veni Redemptor gentium*, and in his setting, he carries the old church melody through in its entirety, treating it freely. Taking each of the four lines of the chorale in turn, Schütz built on them the four main sections of the concerto. Each section comprises a self-contained melodic motif which is developed freely, using imitation, antiphony, and sequential repetition to provide both coherence and variety to the structure. Canonical devices take the place of florid counterpoint against a *cantus firmus* declaimed in long note values. In this setting, Schütz skilfully avoids any superfluous repetition. At the opening, the chorale phrase, with an added countersubject, is treated as a canon, in triple time. Upon its return, however, the melodic figure is chromatically altered, in duple time, and the vocal theme is treated in stretto, producing an intensely climatic effect [(Example 24)].

²⁵ *Neue Ausgabe*, vol.XI: 91.

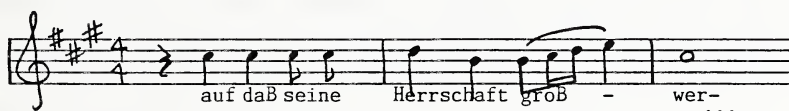
The extended coloratura of the first bass at “aller Welt” (all the world) is another example of florid expression [Example 26].

Ex.26.



The four-part setting for SATB with continuo, “Ein Kind ist uns geboren” (For unto us a child is born), BWV 302,²⁷ provides further examples of improvised performance techniques. The piece is constructed mostly out of short solo, duet, or trio phrases, which usually overlap no more than two or three voices at a time except at important cadences, at which point all the voices combine in homophonic declamation. There is careful use of written ornamentation, at certain key words. For example, at the phrase “auf dass seine Herrschaft gross werde” (His kingdom shall be great), there is an ascending pattern spanning a perfect fourth²⁸ [Example 27].

Ex.27.



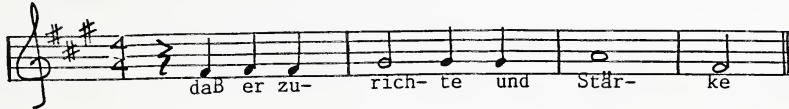
A broader application of affect in terms of the mere length of note values appears in the final section on the text “dass ers zurichte und Stärke mit Gericht und Gerechtigkeit” (that he establish and strengthen it through justice and righteousness). Here, Schütz returned to longer note values (something usually seen only in the opening of a motet),

²⁷ *Neue Ausgabe*, vol.XI: 97.

²⁸ This device is one of the many standard ornaments in the *stile concitato* for filling in an interval of a fourth.

using a whole-note followed by a half note on the word “Stärke” (strength). As simple as the word-painting may appear, it is significant to the meaning of the entire piece [Example 28].

Ex.28.



These examples reveal Schütz as a composer whose work grows out of a profound understanding of musical problems and their solutions—the sort of composer later characterized by Johann Gottfried Walther as one who “joins in theory and practice in such a way that he not only knows how to write well but can also speak and answer for what he has written.”²⁹

All in all, the *Kleine geistliche Konzerte* present the rhetoric of Schütz's music in its most concentrated form, and show the principles of monody combined with counterpoint to create an extraordinarily powerful kind of musical declamation and expression. Schütz provided sharp melodic contrasts, pictorial writing, and massive sonorities to express the text and the emotional content of each piece. In the *Kleine geistliche Konzerte*, Schütz achieved an exhaustive exploration of the small concertato genre, and he never again returned to the miniature type of composition after the second part of the collection in 1639.

All of Schütz's works incorporate figurative description without disturbing the exact accentuation of the German language. It is evident that Schütz, through both his Italian training and his Lutheran background, translated the Italian madrigal style of word-painting into the sacred Germanic musical expression of the “Word of God.”

²⁹ Joshua Rifkin, “Schütz and Musical Logic,” *The Musical Times* 113 (1972): 1070.

For Schütz, the interpretation of scripture through his art was the most important of spiritual and liturgical responsibilities. Schütz's special desire to represent Biblical texts faithfully is evident in his advice to younger composers to study the original Biblical languages, so that they could understand textual meaning more clearly.³⁰

Therefore, for modern-day performances, a performer must heed Schütz's suggestions, and acknowledge the performance techniques practiced during his lifetime, in order to present the true spirit of each of his sacred vocal works.³¹

During his long and prolific career, Schütz was almost totally absorbed in vocal music with sacred texts. Only his first published work, a book of eighteen madrigals, the German opera, *Daphne*, and the opera-ballet, *Orpheus und Euridice*, were secular in nature. Along with this opera and opera-ballet, much of his music has been lost, yet what remains--some 500 sacred vocal works--has intrigued and inspired performers and audiences.

For more than 150 years after his death, knowledge of Schütz's music was limited, but by the 1830s the music of the seventeenth century had begun to be rediscovered, particularly by German scholars, and the music of Schütz quickly became prominent. Credit for the first revival of interest in Schütz's music belongs to Carl von Winterfeld (1784-1852), a founder of modern scholarship.³² Performance editions of Schütz's music

³⁰ Janice M. Fain, "Text-Setting in the Music of Heinrich Schütz," *Choral Journal* 27 (February 1987): 7.

³¹ For the performance techniques of the seventeenth century, especially for the works of Schütz, see also: Gerald Abraham, ed., *The New Oxford History of Music*, vols. 4 and 5 (London: Oxford University Press, 1974,75); Thurston Dart, "Style in the Seventeenth Century," in *The Interpretation of Music* (London: Hutchinson and Co. [Publishers], Ltd., 1975); Robert Donington, *A Performer's Guide to Baroque Music* (New York: Charles Scribner's Sons, 1973); Hans von Hoffmann, "Vortragsschwierigkeiten bei Musik von Heinrich Schütz," *Musik und Kirche* 6 (1934): 19-32; Carol MacClintock, "The Performance of Sacred Music" and "Tempo, Tactus, and Musical Terms," in *Readings in the History of Music in Performance* (Bloomington: Indiana University Press, 1982); Arthur Mendel, "A Brief Note on Triple Proportion in Schütz," *The Musical Quarterly* 46 (January 1960): 67-70; Joseph Martin, "Meter and Rhythm," in *Early Music, Approaches to Performance Practice* (New York: Da Capo Press, 1986); Homer Ulrich, "Music of the Early Baroque, 1600-1775--Heinrich Schütz," in *A Survey of Choral Music* (New York: Harcourt Brace Jovanovich, Inc., 1973).

³² Carl von Winterfeld wrote *Johannes Gabrieli und sein Zeitalter* (Berlin, 1834, reprint, Hildesheim: Olms, 1965), which contains much detailed information about Schütz and included for the first time modern editions of several examples of Schütz's music.

soon followed; especially important was the appearance of Philipp Spitta's (1852-1924) great edition of Schütz's complete existing works in 1885, which ensured a new interest among performers and scholars alike. Recent years have also seen the appearance of the Bärenreiter critical edition in 1933, the *Neue Ausgabe sämtlicher Werke*, and the *Stuttgarter Schütz-Ausgabe*, as well as editions of individual pieces and collections. Friedrich Spitta (1841-94), Julius Smend (1857-1930). and other music scholars helped with and worked toward the performance revival of Schütz's music, particularly in the worship service of the Protestant church. Their work evolved further through the work of Hans Heinrich Eggebrecht (b.1919). He appealed for an historical understanding of Schütz's music, which led to additional investigation into the performance of his music.

In the first half of the twentieth century, Schütz research remained almost exclusively the preserve of German scholars, but in 1929 the *Neue Schütz Gesellschaft* (New Schütz Society) was formed, and gradually interest in the composer became more widespread. Consequently, the society added the epithet "International" to its title. In England, the *Heinrich Schütz Chorale* (later, the "Schütz Choir of London") was founded by Roger Norrington in 1962. This group of musicians concentrated solely on authenticity of style in the music of Schütz. Joshua Rifkin credits the Schütz revival to another source:

The practical revival of Schütz's music in this century gave special emphasis to three groups of works: the *Kleine geistliche Konzerte* of 1636 and 1639; the *Geistliche Chor-Musik* of 1648; and the three Passions from the mid-1660s. We may see the pre-eminence of these compositions as a direct consequence of their propagation by the German Singbewegung of the 1920s, which--together with the closely affiliated reform movement among Lutheran church musicians commonly known as the Orgelbewegung--served as the moving force of the Schütz renaissance.³³

³³ Joshua Rifkin, "Towards a New Image of Heinrich Schütz--2," *The Musical Times* 126 (December 1985): 716.

In the years to come, Schütz research is likely to proceed in a variety of directions, probably leading to further investigation of musical manuscripts and contemporary analytical techniques.

Perhaps, with the present-day trend towards the revival of period instruments, and the recovery of forgotten solo vocal and instrumental performance techniques, the claims of the “neglected” Schütz may now be accorded the fuller recognition they deserve.³⁴

³⁴ Smallman, *The Music of Heinrich Schütz*: 125.

BIBLIOGRAPHY

- Abraham, Gerald, ed. *The New Oxford History of Music*. Vols. 4 and 5. London: Oxford University Press, 1974,75.
- Bülöw, George J. "Vocal Ornamentation in the Sacred Music of the Heinrich Schütz Era." *American Choral Review* 24 (April-July 1982): 5-13.
- Dart, Thurston. "Style in the Seventeenth Century." In *The Interpretation of Music*. London: Hutchinson and Co. (Publishers) Ltd., 1975.
- Donington, Robert. *A Performer's Guide to Baroque Music*. New York: Charles Scribner's Sons, 1973.
- Ehmann, Wilhelm, and Hans Hoffmann, eds. *Neue Ausgabe sämtlicher Werke*. Vols. 10-12. Kassel: Bärenreiter, 1955-.
- Fain, Janice M. "Text-Setting in the Music of Heinrich Schütz." *Choral Journal* 27 (February 1987): 5-13.
- Frotscher, Gotthold. *Performance Practices of Early Music*. New York: Heinrichshofen Edition, 1981.
- Hilse, Walter. "The Treatises of Christoph Bernhard," *The Music Forum*. Vol 3. Edited by William J. Mitchell and Felix Salzer. New York: Columbia University Press, 1973.
- Hoffmann, Hans von. "Vortragsschwierigkeiten bei Musik von Heinrich Schütz." *Musik und Kirche* 6 (1934): 19-32.
- MacClintock, Carol. "The Performance of Sacred Music" and "Tempo, Tactus, and Musical Terms." In *Readings in the History of Music in Performance*. Bloomington: Indiana University Press, 1982.
- Mendel, Arthur. "A Brief Note on Triple Proportion in Schütz." *The Musical Quarterly* 46 (January 1960): 67-70.
- Mertin, Josef. "Meter and Rhythm." In *Early Music, Approaches to Performance Practice*. New York: Da Capo Press, 1986.
- Moser, Hans Joachim. *Heinrich Schütz: His Life and Work*. Translated by C.F. Pflattlicher. St. Louis: Concordia, 1959.
- Müller-Blattau, Joseph. *Die Kompositionslehre Heinrich Schützens in der Fassung seines Schülers Christoph Bernhard*, 2nd ed. Kassel: Bärenreiter, 1963.

- Palisca, Claude V. *Baroque Music*, 2nd ed. New Jersey: Prentice-Hall, Inc., 1981.
- Rifkin, Joshua, et al. *The New Grove North European Baroque Masters: Schütz, Froberger, Buxtehude, Purcell, Telemann*. New York: W.W. Norton and Co., Inc., 1985.
- Rifkin, Joshua. "Schütz and Musical Logic." *The Musical Times* 113 (1972): 1067-70.
- Rifkin, Joshua, et al., "Schütz, Heinrich." In *The New Grove Dictionary of Music and Musicians*. Vol. 17. Edited by Stanley Sadie. London: MacMillan Publishers Ltd., 1980.
- Rifkin, Joshua. "Towards a New Image of Heinrich Schütz--2." *The Musical Times* 126 (December 1985): 716-20.
- Ross, Robert A.M. "The Kleine geistliche Konzerte and Other Small-Scale Vocal Works of Heinrich Schütz." *Journal of Church Music* 27 (October 1985): 2-7.
- Smallman, Basil. *The Music of Heinrich Schütz*. Leeds, England: Mayflower Enterprises, 1985.
- Ulrich, Homer. "Music of the Early Baroque, 1600-1775 - Heinrich Schütz." In *A Survey of Choral Music*. New York: Harcourt Brace Jovanovich, Inc., 1973.

